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# Glad Guide

*Describing a Few  
Glad Beauties,  
with  
Comments*



Grown By

The Foss Heaton Glad Gardens

Shannon City, Iowa



## A CHALLENGE

I realize it is saying a lot when I claim that my bulbs are 100 percent free of diseases. But it has been no accident, nor unusually favorable circumstances, that have brought this about, but hard work long sustained, extreme care, and much expense. No chemical has ever been found that will completely eradicate these diseases after they have once gotten into a variety. The only recourse, other than the one described below, is the complete destruction of the entire stock of this variety, because these diseases are harboured in the heart of the bulb or inside the shell of the bulblet, where the chemicals do not penetrate.

My method for some time has been to remove every trace of disease from inside and outside of every bulb and bulblet, using a knife and a microscope, and then to treat with some strong disinfectant like corrosive sublimate. This means that only those varieties of which I am getting a start can be handled in this way. The expense in handling a larger stock would be prohibitive. Other growers may know that whatever I buy of them is thus scrutinized. I find that these diseases are almost universal, but my method is 100 percent efficient, and certainly well worth while.

Before you judge a grower's stock, be sure that your soil is disease-free, not having grown diseased bulbs in the preceding five years, and that the bulbs have not come in contact with diseased bulbs or their containers, and that they are not planted near diseased plants. Also remember that a bulb may appear to be perfectly healthy, and yet it will develop disease if it has been selected from a diseased stock, unless it has been examined and treated as I have indicated.

Whenever a disease has gotten into a variety in the past, I have destroyed my entire stock of that variety at once, whenever it has been too large to clean up with the knife and microscope. There is no other way that is at all certain and safe. As a consequence, you may use my bulbs with the greatest assurance of their being clean and healthy. I use new ground every year, and disinfect all my stock with corrosive sublimate at planting time. Consequently there is no danger of the spreading of disease from one variety to another. As a further precaution, I usually plant stock obtained from other growers apart from the main plantings, which is a government requirement for imported bulbs.

Likewise, in order to have true-to-name stock, I have also exercised extreme care. One very careless method to get rid of rogues is to go through the fields at blooming time and to pull up the ones not true. It is then too late. The bulblet stock, and the stock that is too small to bloom, is the place that harbours your rogues that go out to your customers. The place to begin in getting your stock true is with the bulblets. I propagate for selling purposes only from bulblets from bulbs that have bloomed true. This means two separate plantings where my variety is high priced. It has also meant delay in getting a large stock in some cases because bulblets from bulbs that bloom are often very slow to germinate.

Rogues are also almost universal, probably more so than disease. Growers that send me new stock have wondered perhaps at that burning sensation in their ears along about blooming time, because the eruption of expletives in the Glad patch at that time causes a mild odor of brimstone to linger in the air above the Glads.

I have also worked out methods of digging, washing, cleaning, and grading that are as near fool-proof as I can make them. This has been at some expense, but that brimstone odor is more costly.

Stock that is untrue-to-name costs the growers more trade than they perhaps realize. Extreme anger is aroused after you have spent about three months looking and longing for your "Pfitzer's Triumph" to bloom, only to have a "Schwaben" or a "Crackerjack" in its place, and this anger has to be vented on somebody. The natural place is the grower who sent you that bulb.

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I do not make any claims to perfect realizations in the above ideals. We are all human and make mistakes, and are glad to rectify them when they are made. But I challenge you to find a grower that is putting forth greater effort to have his stock what it should be.

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The following descriptions of varieties are arranged by color classes. For alphabetical arrangement see price list.

Colors are described in two ways, the first in everyday language, and the other according to the Ridgway charts. These eleven hundred color plates are contained in a book called "Color Standards and Nomenclature" by Robert Ridgway, Washington, D. C.

The blooming dates are only approximations. Such figures will vary according to the climate, the weather, the soil, the size of bulb, and so forth. They are of value chiefly in comparing varieties with one another. Add a week or two for the more Northern latitudes.

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### WHITE AND BLOTCHED WHITE

#### ALBATROS

(Pfitzer) Mid-season, 75 days.

A very tall graceful pure white. No sign of any other color at any time, the purest of all whites. Remarkable for its purity of color and gracefulness. The placement is perfect, the florets very artistically formed.

#### CARMEN SYLVA

(Decorah) Mid-season, 80 days.

A pure white that stands the heat very well. Tall, slender, strong stem, always straight. A very dependable white.

#### CORONADO

(Briggs) Mid-season, 85 days.

Ridgway: White, large feather Dahlia Purple.

A giant pure white with a very large attractive feather of pure Dahlia purple painted on the pure white lower petal. The two colors are absolutely pure, making a remarkable contrast. Heavily ruffled. The growth is very robust.

#### HOLLYHOCK

(Kunderd) Mid-season, 80 days.

Ridgway: White, blotch Amaranth Purple.

An extremely tall Glad. The florets resemble a hollyhock. A pure white with a large beautiful purple blotch. Beautifully ruffled. The florets are correctly spaced and faced on a graceful stem.

#### MAMMOTH WHITE

(United Bulb Co.) Mid-season, 75 days.

Pure white, the buds slightly creamy. The giant of the Glad world. A goodly number of enormous florets out at one time on a very vigorous spike. The petals are broad, the flower wide open, the placement perfect. The beautifully pure satiny white petals are a revelation.

#### MARIE KUNDERD

(Kunderd) Early, 65 days.

A very popular snow white. Exquisitely ruffled. The petals are pointed as though they had been given a slight twist. An early, wide-open, large pure white of fine growing habits.

#### MISTLAND LASSIE

(Diener) Mid-season, 80 days.

Ridgway: White, flaked and shaded Rose Pink.

Nearly the whole of a tall spike out at one time. A variegated white that is unusually floriferous.



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### **MRS. F. C. HORNBERGER**

(Hornberger) Mid-season, 85 days.

A strong growing pure white, that has the habit of winning at nearly all the shows. Fine in every way, including the bulblet increase.

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## **CREAM AND FLESH**

### **TWILIGHT**

(Kunderd) Mid-season, 85 days.

Ridgway: Seashell Pink; feather Spinel Red, tipped with tints of Pinard Yellow.

A wonderful blending of a delicate pink and a creamy yellow. Very sturdy grower and a very heavy spike, with many beautifully ruffled florets.

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## **YELLOW**

### **GOLD EAGLE**

(Mrs. Austin) Early, 70 days.

Ridgway: Pinard Yellow, rather deep, almost Empire Yellow.

A free flowering, clear deep yellow, slightly ruffled.

### **GOLDEN DREAM**

(Groff) Late mid-season, 90 days.

Ridgway: Empire Yellow.

An extremely tall deep yellow self color. The petals curl back, so that the florets resemble a rose. Heavy spike, strong grower, and very prolific. The deepest and finest of the yellows. Won first as best yellow at Springfield, 1929.

### **GOLDEN FRILLS**

(Kunderd) Early, 65 days.

Ridgway: Empire Yellow; feather Old Rose.

An unusually wide-open, well formed Prim. Well named, the petals being extremely ruffled and frilled. One of the deepest and brightest of the yellows, with a large contrasting pink feather painted on the lower petals. Strong grower, tall, and very early. Remarkable for its purity of color and attractiveness. Won first as best Kunderd Prim at Springfield, 1929.

### **K'S YELLOW WONDER**

(Kunderd) Early, 65 days.

Ridgway: Pinard Yellow. Pale Lemon Yellow in throat. A very attractive light yellow.

The florets are medium large, broadly expanded, on very tall slender stems that do not crook. On first opening the flowers have a slight greenish cast, that quickly mellows, however, into a very clear, clean, attractive yellow. The florets are not bunched, but are correctly arranged with a freedom and grace.

### **P'S YELLOW WONDER**

(Pfitzer) Mid-season, 85 days.

Ridgway: Pinard Yellow.

Probably the best light yellow. A very pleasing soft shade of remarkable purity and rich tone. The spike is very strong, and the florets larger than most yellows.

### **RUFFLED GOLD**

(Goodrich) Late mid-season, 90 days.

Ridgway: Straw Yellow, small feather Corinthian Pink.

A beautifully clear soft yellow, with never a hint of the green seen in so many yellows. Slightly ruffled, many out on a heavy tall spike. Very prolific. A worth-while new yellow.

## SOUVENIR

(Jonkheer) Early, 70 days.

Ridgway: Empire Yellow.

A tall graceful Prim, and the deepest of the moderately priced pure yellows. Splendid keeper and forcer.

## LIGHT PINK

### ANNIE LAURIE

(Brown) Mid-season, 85 days.

Ridgway: Geranium Pink to lighter.

Wide-open, ruffled, medium sized flowers on a splendid stem. A light pink.

### BREAK O' DAY

(Glad Bill) Very early, 60 days.

Ridgway: Light Geranium Pink, Barium Yellow throat.

The pleasing geranium pink becomes deeper towards the edges and tips of the petals, and blends with the rich cream towards the throat. The first to bloom on the farm. The growth is extremely vigorous, bulblets plentiful, sprouting as readily as a Prim. Spikes are graceful. A delicate pink that is beautiful under artificial light.

### CORYPHEE

(Pfitzer) Mid-season, 80 days.

Ridgway: La France Pink.

The only true La France pink on the farm. Remarkable for its purity of color, truly as beautiful as an orchid. The throat and large blotch are pure white, setting off the pure glistening pink to great advantage. The flower is large and wide-open, gracefully arranged on a very tall slender stem. A wonderful thing of beauty.

### GIANT MYRTLE

(Kunderd) Mid-season, 85 days.

Ridgway: Hermosa Pink, flaked with Begonia Rose, throat white.

It takes a heavy soil and hot weather to bring out all the fine points of this Glad. Extremely tall, with many very large dainty flowers open. A clear white stained and flaked delicate pink.

### GIANT NYMPH

(Coleman) Late mid-season, 85 days.

Ridgway: Shrimp Pink, throat Naphthalene Yellow.

A vigorous light pink that never crooks. Extremely prolific, heavy green foliage, and very strong spike. 10th place in the 1928 vote on favorites.

### MRS. FRANK PENDLETON

(Kunderd) Mid-season, 85 days.

Ridgway: Hermosa Pink, blotch Ox-blood Red.

An illustration of the fact that a good Glad does not get old. Introduced in 1907, and considered by the originator to be one of his very best. A bicolor of great charm, a light pink with a blood-red blotch.

### MRS. H. E. BOTHIN

(Diener) Late, 95 days.

Ridgway: Shrimp Pink, blotch Scarlet.

A heavily ruffled light pink, with a giant scarlet blotch, forming a beautiful combination. Tall growing, rather late.

### MRS. P. W. SISSON

(Coleman) Late mid-season, 85 days.

Ridgway: Geranium Pink to lighter.

A clear, pure light pink of strong growth and heavy foliage, and fine form and placement. An outstanding variety in every way.



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### **RITA BECK**

(Fischer) Late mid-season, 90 days.

Ridgway: Shrimp Pink.

An exceptionally large, strong growing pink, always straight. A clear, live, light color of good substance and great size. One of the finest.

### **DARK PINK**

### **CATHERINE COLEMAN**

(Coleman) Late mid-season, 90 days.

Ridgway: Geranium Pink, feather Pomegranate Purple.

An outstanding Glad. A rich geranium pink, with a purple feather on the lower petal. Extremely tall and very graceful.

### **EVELYN KIRTLAND**

(Mrs. Austin) Mid-season, 85 days.

Ridgway: Geranium Pink to lighter towards throat; blotch Scarlet Red.

A mellow, glistening geranium pink. An old favorite, but still a good one.

### **IWA**

(Betscher) Mid-season, 85 days.

Ridgway: Geranium Pink; blotch Carmine.

A vigorous, tall Glad of a geranium pink with a red blotch.

### **LOS ANGELES**

(Houdyshell) Early mid-season, 75 days.

Ridgway: Deep Shrimp Pink; feather Scarlet Red.

The Glad that sends up several spikes from both bulb and stem, called the "cut-and-come-again" Glad. A beautiful shrimp pink, mellow and glistening, well adapted for florists' use.

### **MARSHALL FOCH**

(Kunderd) Late mid-season, 90 days.

Ridgway: Shrimp Pink, variable; Scarlet Red feather markings in throat.

The large florets are shaped somewhat like a huge rosette. A rich, melting, glistening pink, deepening in the throat and towards the edges of the petals.

### **MAURICE FULD**

(Gage) Mid-season, 85 days.

Ridgway: Rose Doree, throat markings Carmine.

An exceptionally fine deep clear pink of great size. Stems always stiff and straight, and florets correctly placed. Stands heat and drouth exceptionally well. Remarkable for its clean color and great size.

### **MRS. LEON DOUGLAS**

(Diener) Mid-season, 85 days.

Ridgway: Rose Doree, sometimes flaked Scarlet.

A wonderful exhibition Glad. Very much in evidence at all the shows. The strongest grower on the farm this year. Extremely tall plant, very large flower, and a beautiful deep pink. Tied with Mr. W. H. Phipps for first place in the 1928 vote on favorites. Won five firsts at Springfield, 1929.

### **MR. W. H. PHIPPS**

(Diener) Late, 95 days.

Ridgway: Light Geranium Pink, flaked Geranium Pink.

First place in the 1924 Symposium, also the 1928 vote on favorites. A great exhibition variety. No other Glad approaches it for gorgeousness. A rich, mellow, glistening pink. Very large flowers on a very sturdy spike, often twelve or more out at one time. Fine under artificial light.

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### RICHARD DIENER

(Diener) Late, 95 days.

Ridgway: Geranium Pink, throat Straw Yellow.

Second place in the 1924 Symposium. Named by Mr. Diener for himself. A clear, live pink with creamy throat. Many florets on a sturdy spike.

### TYCKO ZANG

(Mrs. Austin) Late mid-season, 90 days.

Ridgway: Rose Doree, throat white.

Exceedingly strong grower and large flower. A deep rich pink with a large white throat blotch.

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## SALMON PINK

### GLORIANA

(Betscher) Early mid-season, 80 days.

Ridgway: Salmon Color, throat Pinard Yellow.

A lovely Prim. Color is pure salmon, but the thing that makes it beautiful is the wonderful blending of this salmon color with the beautiful yellow throat.

### J. A. CARBONE

(Diener) Late mid-season, 85 days.

Ridgway: Strawberry Pink, shaded and flaked Scarlet; throat markings Pinard Yellow.

Often described as a salmon-orange. A distinctive color, but a rather bunchy spike. Very popular.

### SHEILA

(Coleman) Early, 70 days.

Ridgway: Strawberry Pink, throat markings Baryta Yellow.

A very tall graceful spike with three or four large flowers out at one time. The color is salmon pink blending with a creamy throat.

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## ORANGE

### ALICE TIPLADY

(Kunderd) Early, 70 days.

Ridgway: Varying from Grenadine Red to Bittersweet Orange, often lighter.

A first cross between the wild *Primulinus* Species and a Kunderd seedling. A very popular Prim. A near approach to orange.

### HARBINGER

(Sanford) Early mid-season, 80 days.

Ridgway: Grenadine Red.

A very much improved Alice Tiplady, similar in many ways, but much larger. Color a little deeper.

### LA PALOMA

(Dusinberre) Early mid-season, 70 days.

Ridgway: Orange-Buff.

A fine orange of the Prim type. Spike is very tall, slender and graceful, with several large florets open at one time. A very near approach to an orange Glad.

### ORANGE WONDER

(Kemp) Mid-season, 85 days.

Ridgway: Light Grenadine Red.

A deep orange of very heavy foliage and vigorous growth and massive flowers. The nearest to orange among the large flowered Glads. Several well-placed beautiful florets out at one time. The best orange.

## SCARLET

### CHICAGO

(Kunderd) Late mid-season, 90 days.

Ridgway: Scarlet Red, feather Carmine.

Beautifully ruffled large scarlet, with feather deeper. Edges of the petals show a bluish tinge. Unusual.

### DR. F. E. BENNETT

(Diener) Mid-season, 80 days.

Ridgway: Scarlet.

A true scarlet. A field of Bennetts looks like a prairie fire. One of the finest Glads ever introduced. The heavy spike is very tall, with many massive blooms. Never fades nor wilts in the hottest sun or the driest weather. One of the brightest of Glads. Third place in the 1928 vote on favorites. Won three firsts at Springfield, 1929.

### PFITZER'S TRIUMPH

(Pfitzer) Mid-season, 85 days.

Ridgway: Scarlet, throat markings deeper Scarlet.

The sensational new scarlet from Germany. Of great size, with wide-open, broad-faced florets, and wide petals. Beautiful, rich, gorgeous. Won first as best scarlet at Springfield, 1929. Placed seventh in the 1928 vote on favorites.

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## RED

### CRIMSON GLOW

(Betscher) Mid-season, 85 days.

Ridgway: Nopal Red.

The standard crimson. A glistening wide-open real red that is very dependable. Won three firsts at Springfield, 1929.

### RED FIRE

(Kunderd) Mid-season, 85 days.

Ridgway: Vivid Nopal Red.

The finest of the reds, and the reddest of all red Glads. Self color, large, wide-open, much flatter than other reds, and very tall and stretchy, which is an unusual trait in the reds.

### RED GLORY

(Piper) Mid-season, 80 days.

Ridgway: Deep Carmine, shaded Black.

A sport of Purple Glory, and the same in every way except the color, which is a rich red with black shadings. A fine Glad.

### SCARLET WONDER

(Cowee) Mid-season, 85 days.

Ridgway: Scarlet Red.

The largest florets by far of all the reds. A red that is red, glistening and bright. Of strong growth, rather compact. Makes a good landscape flower.

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## DARK RED

### ARABIA

(Hinkle) Early mid-season, 75 days.

Ridgway: Bordeaux, shaded black.

The black one. Of course, not completely black, but a very dark red. The buds are black, and the flower appears black at a distance. A vigorous grower with flowers of medium size.

### JOHN T. PIRIE

(Kunderd) Late mid-season, 90 days.

Ridgway: Corinthian Purple to lighter throat; blotch Carmine, bordered Barium Yellow.

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Very odd. Best described as a mahogany brown, with a large diamond-shaped red blotch bordered cream on the lower petals that lights up the flower. Splendid keeper as a cut flower. Spike is very tall. Never fades.

### MAROCCO

(Pfitzer) Mid-season, 85 days.

Ridgway: Deep Burnt Lake, flaked Black.

A dark one from Europe. Darker than Arabia, which is saying a good bit. The florets are wide-open, the stem long and slender.

### MOORISH KING

(Pfitzer) Mid-season, 85 days.

Ridgway: Deep Ox-blood Red, self color.

An extremely tall, giant flowered dark red. The heavy-textured petals are of an unusually velvety sheen, and show no sign of wilting on the hottest day. The form is wide-open, the florets well placed. The finest dark red in existence. Belongs to the scarlet-red class rather than the wine-red class.

### PURPLE GLORY

(Kunderd) Early mid-season, 80 days.

Ridgway: Deep Amaranth Purple.

A majestic dark red. A heavily ruffled giant of vigorous growth and heavy green foliage. The large bulblets are rather hard to germinate. Fourth place in the 1928 vote on favorites.

### THOS. A. EDISON

(Kunderd) Mid-season, 80 days.

Ridgway: Garnet Brown.

Beautifully ruffled, large, wide-open, tall splendid garnet self-color. A masterpiece.

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## ROSE

### CRINKLES

(Kunderd) Mid-season, 85 days.

Ridgway: Tyrian Rose.

Extremely ruffled, almost crinkled. A large number of medium sized florets on a sturdy spike. Color a deep rose pink. Attracts lots of attention. The florets resemble a carnation.

### D'S AMERICAN BEAUTY

(Diener) Mid-season, 80 days.

Ridgway: Tyrian Rose; blotch Barium Yellow.

Almost the entire spike out at one time. Color a deep rose, with a cream blotch. Does not get very tall.

### DR. NELSON SHOOK

(Kunderd) Late mid-season, 90 days.

Ridgway: Deep Rose Red to Pomegranate Purple towards tips of petals and the small feather blotch.

A splendid creation, and one of Mr. Kunderd's finest. A vivid deep rose red. The spike is extremely heavy, always straight, with many out at one time. Won first as best rose at Springfield, 1929.

### EMILE AUBRUN

(Lemoine) Late mid-season, 85 days.

Ridgway: Begonia Rose, buds Spectrum Red; blotch Rose Red.

An unusual Glad. Large florets gracefully placed, with broad flaring petals, and many out at one time on a tall sturdy spike. The color is rose to red, having a peculiar, almost bronzy sheen.

### ROSE ASH

(Diener) Late mid-season, 90 days.

Ridgway: Rocellin Purple; blotch Straw Yellow.

A peculiar shade of old rose, with creamy blotch. Very decorative where rich shades predominate. Florets arranged around the stem. Very popular.



## ROSE PINK

### E. J. SHAYLOR

(Kunderd) Early mid-season, 70 days.

Ridgway: Light Rose Red, lighter towards throat; feather deeper.

A very popular deep rose pink. Attractively ruffled, pleasing color, fine growing habits. Early.

### HIGHLAND LADDIE

(Kunderd) Mid-season, 80 days.

Ridgway: Rose color, shaded Tyrian Rose; blotch Tyrian Rose.

A decidedly beautiful rose pink of large size. Massive spike and flowers. The deep shading on a light background is unusually attractive. A vivid Glad, and well named.

### PAULINE KUNDERD

(Kunderd) Late mid-season, 90 days.

Ridgway: Rose Pink, deeper towards edges of petals; large blotch and throat Baryta Yellow, with band of Pinard Yellow through the center, and white band in upper petals.

A beautifully dainty rose pink with creamy throat and yellow bands. Somewhat like Mrs. Dr. Norton, but much more beautifully clear, and finer in every way. Will stand the heat and heavy soil. Beautiful.

### SWEET ROSE

(Kunderd) Early mid-season, 75 days.

Ridgway: Eosine Pink; blotch Pomegranate Purple.

A wonderful rose pink, with a beautiful throat blotch. A splendid placement of large round florets on a tall, stiff, straight stem. The petal edges all fold back, the broad face of the flower having a wide-open appearance. One of the best.

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## LAVENDER

### BERTY SNOW

(Mair) Mid-season, 75 days.

Ridgway: Pale Rosolane Purple.

The sensational new lavender from Scotland. A bright, intense, clear color, with a white blotch on the single lower petal, and a white band on each of the others. The florets are of beautiful form, nicely arranged on a tall sturdy spike.

### CAPT. BOYNTON

(Boynton) Early mid-season, 75 days.

Ridgway: Mallow Pink to Light Mallow Purple towards the edges and tips of the petals, almost Mallow Purple, and often flaked Mallow Purple; throat markings Aster Purple.

A very pleasing lavender pink on a white ground, becoming deeper towards the edges of the petals, as though they were dripping a pinkish stain. Extremely tall, well opened, and large.

### DR. MOODY

(Mrs. Kinyon) Mid-season, 80 days.

Ridgway: Pale Amaranth Pink.

A pleasing lavender pink of splendid growing habits. Several out on a heavy spike.

### JANE ADDAMS

(Decorah) Mid-season, 80 days.

Ridgway: Rosolane Pink to deeper, buds deeper; blotch Naphthalene Yellow.

Attracts the most attention of any Glad on the farm. The hotter and drier the weather the more beautiful it becomes, it seems. Sometimes flaked, but when it comes clear, as it usually does, no purer,

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finer lavender pink to be found. Not a pale lavender, but a live, glowing, vivid thing, just as fine the second week after being cut. Far surpasses other Glads as a cut flower, not fading at all, and just as large at the tip as at the bottom of the spike. Enormous wide-open florets on a stiff, slender spike. A masterpiece.

### JUBILEE

(Kemp) Late mid-season, 90 days.

Ridgway: Cameo Pink, shaded and flaked deeper, almost Thulite Pink.

One of the giants among Glads, Mr. Kemp's masterpiece. A very pleasing lavender pink, lighter in the throat, and more intense towards the edges of the petals. The petals are wide open, broadly expanded, not pointed, but nicely rounded. The massive florets are correctly arranged on a strong wiry stem.

### MARY FREY

(Gelser) Early mid-season, 75 days.

Ridgway: Pale Rose-Purple; feather Amaranth Purple.

A beautifully clear lavender pink, with a fine feather blotch. Many out, and rather early. Closely resembles Mrs. F. C. Peters.

### MINUET

(Coleman) Late mid-season, 90 days.

Ridgway: Pale Rose Purple.

The peerless lavender pink. Can always depend on a tall vigorous spike and a large clear flower in all kinds of weather. Perfect placement and beautiful color. Among the very finest. Fifth place in the 1928 vote on favorites. Won four firsts at Springfield, 1929.

### MRS. F. C. PETERS

(Fischer) Late mid-season, 90 days.

Ridgway: Amaranth Pink, blotch Amaranth Purple.

One of the finest of all Glads. Very tall graceful spike, with many beautiful florets of a lovely rose-lilac, with a wonderful blotch on a lower petal that usually appears but once on each flower. As beautiful as an orchid. Fine keeper. 8th place in the 1928 vote on favorites.

### ROSEMARY

(Bales) Early, 70 days.

Ridgway: White, pin-points Spinel Pink.

A charming little oddity. The lavender pin-points on the white ground are the same on both sides of the petals. A Prim.

### ROYAL LAVENDER

(Schleider) Mid-season, 85 days.

Ridgway: Mallow Purple.

A vivid phlox color, or deep lavender pink, with a feather of deeper color. A large, wide-open, gorgeous flower on a vigorous plant. Remarkable for its vivid color, a new lavender pink of great promise.

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## PURPLE

### ANNA EBERIUS

(Diener) Mid-season, 85 days.

Ridgway: Rhodamine Purple, blotch deep Amaranth Purple.

Very few Glads as perfect in form, placement, grace, and stretch as this one. A vivid purple, and very popular.

### DUCHESS OF YORK

(Velthuys) Late mid-season, 90 days.

Ridgway: Pansy Purple, blotch Cotinga Purple.

A deep blue purple of medium size, but very long, slender, graceful stems.



## **THE FOSS HEATON GLAD GARDENS, SHANNON CITY, IOWA**

### **HENRY FORD**

(Diener) Mid-season, 85 days.

Ridgway: Rhodamine Purple, blotch deep Amaranth Purple.

Same color as Anna Eberius, but somewhat larger, more vivid in color, and many more open. Placement is irregular. Won first as best purple at Springfield, 1929.

### **PAUL PFITZER**

(Pfitzer) Early mid-season, 70 days.

Ridgway: Bright Amaranth Purple.

A bright, dazzling red-purple, self color. Even in the hottest and driest weather, not the slightest trace of any dull tone sometimes seen in the purples. The intensity of color is enhanced by the slightly deepening color towards the edges and tips of the petals. The florets are very large, the petals broad, not too flat, but very artistically formed. A splendid cut flower, blooming out well and not fading. A very tall sturdy spike that never crooks. Decidedly one of the richest. Plenty of jumbo bulblets that always sprout.

### **PURPLE QUEEN**

(Kunderd) Early mid-season, 75 days.

Ridgway: Aster Purple.

A fine rich purple of the same color as the purple aster. The flower is large, the spike tall. Ruffled, strong growth, early, and a good keeper.

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## **BLUE**

### **BLUE TRIUMPHATOR**

(Pfitzer) Late mid-season, 90 days.

Ridgway: White, with shading of very pale Lobelia Violet, especially towards the edges of the petals; feather blotch Light Lobelia Violet.

The mammoth pale blue from Germany. The petals are broad, the flower wide open, several out at once, and perfectly placed. A very strong grower, and tall. The blue shading on a white ground, with a large blue blotch, makes a beautiful flower.

### **GERALDINE FARRAR**

(Diener) Mid-season, 80 days.

Ridgway: Deep Lavender; feather Livid Purple.

The true lavender Glad. Gaining rapidly in popular esteem. Grows very tall, flowers are large and wide open, and several open. Be sparing of fertilizer on this Glad.

### **HEAVENLY BLUE**

(Pfitzer) Mid-season, 80 days.

Ridgway: Pale Bluish Lavender, shaded light Lobelia Violet; feather Aster Purple.

Unlike most so-called blues, the colors in this one are remarkably clear and pure. Although rather pale, it is probably the nearest blue we have. The florets are large, of splendid form, many out, and perfectly placed on a tall slender stem. A beauty.

### **MARMORA**

(Errey) Mid-season, 85 days.

Ridgway: Deep Vinaceous Lavender; blotch Light Vinaceous Purple in the throat to Spinel Red on the tip.

A slate blue of remarkable size and vigor. Comes from Australia, and is a new color in Glads. A sport of Emile Aubrun, but much larger and stronger. The spike is very tall, and the giant flaring florets are gracefully arranged, and most of them out at one time. Wins first in the "Any other color" class at all the shows. Heat and drouth do not bother it at all.

## SUPERIOR GLADIOLI

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### MRS. VAN KONYNENBURG

(Pfizer) Late mid-season, 90 days.

Ridgway: Deep Hyssop Violet.

Generally considered the nearest to blue in Glads, though far from being true blue. The flower is large, the stem tall and graceful.

### VEILCHENBLAU

(Pfizer) Mid-season, 80 days.

Ridgway: Hyssop Violet to deeper, often shaded on back of petals Manganese Violet; blotch Pansy Purple.

The Iris-colored Glad. This "blue" is as strong a grower as any Glad. Heavy dark green foliage and massive spike. Deep bluish violet with a purple blotch. Won first as best violet at Springfield, 1929.

### WODAN

(Pfizer) Early mid-season, 75 days.

Ridgway: Cotinga Purple.

Identical in color to the well-known Baron Joseph Hulot, the rich deep blue-purple that heretofore has had no competitor. But for size it ranks among the largest of Glads, being fully as large as Anna Eberius, which it somewhat resembles in form. The spike is tall and wiry, with several out at one time. The best by far of the rich purples.

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## STANDARD SIZES FOR GRADING BULBS

No. 1: 1½ inches and up in diameter. No. 2: 1¼ to 1½ inches. No. 3: 1 to 1¼ inches. No. 4: ¾ to 1 inch. No. 5: ½ to ¾ inch. No. 6: ½ inch and under.

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## 1930 PRICE LIST

This list cancels all other price lists mailed to you.

My fourteen acres of Glads were grown in the black soil of Southern Iowa, with no sand, no irrigation, and no fertilizers of any kind, resulting in bulbs that are solid and peppy, with none of the weaknesses of forced bulbs. I do not plant bulbs larger than No. 4 size, except in the case of a few rare varieties. New ground is used every year, and all stock is treated with corrosive sublimate, or Semesan, before planting. All stock offered is grown by me.

Every bulb must prove true. Should mistakes occur, tell me before you tell your neighbor.

A few varieties are lower than in the fall list. Please indicate adjustments if you ordered such varieties from the fall list, and I will add them to your order free of charge.

All shipments in U. S. A. prepaid. Foreign customers must add 10 percent to the amount of their order to cover transportation costs where the order consists of bulbs of size No. 3 or larger. Other sizes prepaid anywhere.

I will not make substitution of size or variety without your consent.

Where no delivery date is specified, I will fill orders in rotation, beginning the latter part of February. I try to avoid cold weather.

Terms: Cash with order. A deposit of 25 percent will hold your bulbs for later delivery, at which time they will be sent C. O. D. for the balance, unless otherwise arranged. All offers made subject to prior sale. 6 at dozen rate, 25 at 100 rate, 1000 at 9 times 100 rate, 250 at 1000 rate. No bulblet item less than 10 cents. No order accepted for less than \$1.00 unless you include 20 cents extra for postage.

On all orders of \$5.00 or over you may select extra bulbs or bulblets to the value of 5 percent of the amount of your order.

# THE FOSS HEATON GLAD GARDENS, SHANNON CITY, IOWA

		No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	Bulblets
Albatros (white)	(Not yet released)							
Alice Tiplady (orange)	Each	\$ .05	\$	\$	\$	\$		100 \$ .15
	Doz.	.50	.35	.30	.20	.15		1000 .50
	100	2.00	1.80	1.50	1.00	.60	.40	qt. 1.00
Anna Eberius (purple)	Each	.08	.07	.06				
	Doz.	.80	.70	.60				
Annie Laurie (light pink)	Each	.15	.12	.10				12 .20
	Doz.	1.50	1.20	1.00				100 1.00
Arabia (dark red)	Each	.06	.05					100 .15
	Doz.	.60	.50	.40	.30	.20	.15	1000 .80
	100	4.00	3.00	2.50	2.00	1.50	1.00	qt. 2.00
Berty Snow (lavender)	Each	1.00	.75					Each .10
								12 1.00
Blue Triumphator (blue)	(Not yet released)							
Break O' Day (light pink)	Each	.06	.05					100 .15
	Doz.	.60	.50	.40	.30	.20	.15	1000 .80
	100	3.50	2.50	2.00	1.00	.80	.50	qt. 1.00
Capt. Boynton (lavender)	Each	.07	.06	.05				100 .15
	Doz.	.70	.60	.50	.30	.20	.10	1000 1.00
	100	5.00	4.00	3.00	2.00	1.50	1.00	
Carmen Sylva (white)	Each			.05				
	Doz.			.50	.30	.20	.15	
	100				2.00	1.50	1.00	
Catherine Coleman	Each	.20	.17	.15	.10	.07	.05	12 .15
(dark pink)	Doz.	2.00	1.70	1.50	1.00	.70	.50	100 .50
	100			10.00	7.50	5.00	3.00	
Chicago (scarlet)	Each	1.00	.75	.50				Each .05
	Doz.			5.00				12 .50
Coronado (white)	Each	5.00	4.00					Each .40
								12 4.00
Coryphee (light pink)	Each	2.00	1.60	1.20	1.00	.75	.50	Each .10
	Doz.				10.00	7.50	5.00	12 1.00
Crimson Glow (red)	Each	.05						100 .15
	Doz.	.50	.35	.30	.20	.15		1000 .50
	100	2.20	2.00	1.50	1.00	.70	.50	
Crinkles (rose)	Each	.07	.06	.05				100 .15
	Doz.	.70	.60	.50	.30	.20	.15	1000 1.00
	100	5.00	4.00	3.00	2.00	1.50	1.00	qt. 3.00
D's Am. Beauty (rose)	Each	.05						100 .15
	Doz.	.50	.40	.30	.20			1000 .80
	100	3.50	2.50	2.00	1.50			qt. 2.50
Dr. F. E. Bennett (scarlet)	Each	.10	.08	.06	.05			100 .25
	Doz.	1.00	.80	.60	.50	.30	.20	1000 2.00
	100	7.50	5.00	3.50	2.75	1.75	1.25	qt. 7.00
Dr. Moody (lavender)	Each	1.00	.75					Each .05
								12 .50
Dr. Nelson Shook	Each					.15	.10	12 .40
(rose)	Doz.					1.50	1.00	100 2.50
	100					10.00	8.00	
Duchess of York (purple)	Each	.05						100 .15
	Doz.	.50	.40	.30	.20	.15		1000 1.00
	100		3.00	2.00	1.50	1.00	.60	
E. J. Shaylor (rose pink)	Each	.05						100 .15
	Doz.	.50	.35	.30	.20	.15		1000 1.00
	100	2.50	2.00	1.50	1.20	1.00	.80	

# SUPERIOR GLADIOLI

		No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	Bulblets	
Emile Aubrun (rose)	Each Doz. 100					.06 .60	.05 .50	100	.25
Evelyn Kirtland (dark pink)	Each Doz. 100	.05 .50	.35 2.00	.30 1.50	.20 1.00	.15 .70		100 1000	.15 .50
Geraldine Farrar (blue)	Each Doz. 100	.25 2.50 20.00	.20 2.00 15.00	.15 1.50 12.00					
Giant Myrtle (light pink)	Each Doz. 100	.08 .80	.06 .60 4.00	.05 .50 3.00				100 1000	.15 1.00
Giant Nymph (light pink)	Each Doz. 100	.05 .50 3.00	.40 2.50	.30 2.00	.20 1.50	.15 1.00		100 1000 qt.	.15 .80 2.50
Gloriana (salmon pink)	Each Doz. 100	.20 2.00 15.00	.15 1.50 12.00	.12 1.20 9.00	.10 1.00 6.00	.07 .70 4.50	.05 .50 3.50	100 1000	.35 3.00
Gold Eagle (yellow)	Each Doz.	.20 2.00			.08 .80	.06 .60	.05 .50	12 100	.15 .75
Golden Dream (yellow)	Each Doz.	.35 3.50	.25 2.50	.20 2.00				12 100	.20 1.00
Golden Frills (yellow)	Each Doz. 100	.15 1.50 10.00	.10 1.00 7.50	.08 .80 6.00	.06 .60 4.00	.05 .50 2.50		100 1000	.20 1.50
Harbinger (orange)	Each Doz.	.20 2.00	.15 1.50	.10 1.00	.08 .80	.06 .60	.05 .50	12 100	.15 .75
Heavenly Blue (blue)	Each Doz. 100	1.00 10.00	.80 8.00	.60 6.00	.50 5.00	.35 3.50 28.00	.25 2.50 20.00	Each 12 100	.05 .50 3.00
Henry Ford (purple)	Each Doz. 100	.05 .50 3.00	.35 2.50	.30 1.80	.20 1.00	.15 .70		100 1000 qt.	.15 .50 2.00
Highland Laddie (rose pink)	Each Doz. 100	.07 .70 5.00	.06 .60 4.00	.05 .50 3.00	.30 2.00	.20 1.50	.15 1.00	100 1000	.15 1.00
Hollyhock (white)	Each Doz.	.20 2.00	.15 1.50	.10 1.00	.08 .80	.06 .60	.05 .50	12 100	.20 1.00
Iwa (dark pink)	Each Doz. 100	.12 1.20	.10 1.00	.08 .80	.07 .70 5.00	.05 .50 4.00		100 1000	.25 2.00
J. A. Carbone (salmon pink)	Each Doz. 100	.06 .60	.05 .50	.40	.30	.20	.15 1.00	100	.15
Jane Addams (lavender)	Each Doz. 100	.40 4.00	.30 3.00	.20 2.00 14.00	.17 1.70 12.00	.15 1.50 9.00	.10 1.00 7.00	12 100	.20 1.00
John T. Pirie (dark red)	Each Doz. 100	.06 .60 4.00	.05 .50 3.00	.40 2.50	.30 2.00	.20 1.50	.15 1.00	100 1000 qt.	.15 .80 3.00
Jubilee (lavender)	Each	10.00	7.50					Each 12	.50 5.00
K's Yellow Wonder (yellow)	Each Doz. 100	.10 1.00 7.50	.08 .80 6.00	.06 .60 4.50		.30 2.00	.20 1.25	100 1000 qt.	.15 1.00 3.50
La Paloma (orange)	Each	5.00						Each 12	1.00 10.00



**THE FOSS HEATON GLAD GARDENS, SHANNON CITY, IOWA**

		No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	Bulblets	
Los Angeles	Each		.05					100	.15
(dark pink)	Doz.		.50	.30	.20	.15		1000	.60
	100		2.50	2.00	1.50	1.00	.60	qt.	1.50
Mammoth White	Each	6.00	5.00	3.00					
(white)									
Marie Kunderd	Each	.06	.05					100	.15
(white)	Doz.	.60	.50	.40	.35	.25	.15	1000	.75
	100	4.00	3.00	2.50	2.00	1.50	1.00	qt.	4.00
Marmora	Each	1.00	.80	.40	.30	.25	.20	12	.20
(blue)	Doz.			4.00	3.00	2.50	2.00	100	1.00
	100					20.00	15.00		
Marocco	Each	5.00	4.00	3.00	2.00	1.50	1.00	Each	.20
(dark red)	Doz.				20.00	15.00	10.00	12	2.00
								100	15.00
Marshall Foch	Each	.05						100	.15
(dark pink)	Doz.	.50	.40	.30	.20	.15		1000	.80
	100	3.00	2.50	2.00	1.50	1.00	.80		
Mary Frey	Each	1.00	.75					Each	.10
(lavender)								12	1.00
Maurice Fuld	Each			.20	.15	.12	.10		
(dark pink)	Doz.			2.00	1.50	1.20	1.00		
Minuet	Each	.50	.40	.30	.25	.20	.15	12	.40
(lavender)	Doz.	5.00	4.00	3.00	2.50	2.00	1.50	100	2.50
	100				20.00	15.00	12.00		
Mistland Lassie	Each	.50	.40					Each	.05
(white)	Doz.	5.00	4.00					12	.50
Moorish King	(Not yet released)								
(dark red)									
Mrs. H. E.	Each	.05						100	.15
Bothin	Doz.	.50	.35	.30	.20	.15		1000	.60
(light pink)	100	2.20	2.00	1.50	1.00	.70	.50	qt.	2.00
Mrs. Leon	Each	.07	.06					100	.15
Douglas	Doz.	.70	.60		.35	.20	.15	1000	1.00
(dark pink)	100	5.00	4.00		2.00	1.00	.75	qt.	3.50
Mrs. Frank	Each	.05						100	.15
Pendleton	Doz.	.50	.35	.30	.20	.15		1000	.60
(light pink)	100	2.40	2.00	1.50	1.00	.70	.50	qt.	2.00
Mrs. F. C.	Each	.25	.20	.15					
Hornberger	Doz.	2.50	2.00	1.50					
(white)									
Mrs. F. C. Peters	Each	.06	.05					100	.15
(lavender)	Doz.	.60	.50	.35	.20	.15		1000	.60
	100		3.00	2.40	1.50	1.00	.60	qt.	2.00
Mrs. P. W.	Each	.20	.17	.15	.10	.06	.05	100	.35
Sisson	Doz.	2.00	1.70	1.50	1.00	.60	.50	1000	3.00
(light pink)	100					4.00	2.50		
Mrs. Van	Each	.50	.40	.25	.20	.12	.08	12	.20
Konynenburg	Doz.				2.00	1.20	.80	100	1.20
(blue)									
Mr. W. H. Phipps	Each	.15	.12	.10	.08	.05		100	.30
(dark pink)	Doz.	1.50	1.20	1.00	.80	.50	.20	1000	2.50
	100	12.00	9.00	8.00	5.00	3.50	1.50		
Orange Wonder	Each	1.00	.80	.60	.50	.35	.25	Each	.05
(orange)	Doz.				5.00	3.50	2.50	12	.50
Paul Pfitzer	Each	.40	.30	.25	.20	.15	.10	12	.25
(purple)	Doz.	4.00	3.00	2.50	2.00	1.50	1.00	100	1.50
	100			20.00	15.00	10.00	7.50	1000	12.50

# SUPERIOR GLADIOLI

		No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	Bulblets	
Pauline Kunderd	Each						1.50	Each	.25
(rose pink)								12	2.50
Pfitzer's	Each	.40	.35	.30	.20	.15	.10	12	.30
Triumph	Doz.	4.00	3.50	3.00	2.00	1.50	1.00	100	2.00
(scarlet)	100			22.00	15.00	10.00	7.50	1000	17.50
P's Yellow	Each	1.00	.75	.60	.40	.30	.20	Each	.05
Wonder	Doz.				4.00	3.00	2.00	12	.50
(yellow)									
Purple Glory	Each	.10	.08						
(dark red)	Doz.	1.00	.80						
	100	6.00	5.00						
Purple Queen	Each	.08	.07					100	.35
(purple)	Doz.	.80	.70		.50	.40	.20	1000	3.00
	100	6.00	5.00		4.00	2.50	1.00		
Red Fire	Each	.06	.05					100	.15
(red)	Doz.	.60	.50	.40	.30	.20	.15	1000	.80
	100	3.50	2.50	2.00	1.50	1.00	.75		
Red Glory	Each	1.00	.75	.60	.50				
(red)									
Richard Diener	Each	.06	.05					100	.15
(dark pink)	Doz.	.60	.50	.40	.25	.20	.15	1000	1.00
	100	4.00	3.00	2.50	2.00	1.50	1.00		
Rita Beck	Each	.60	.50	.40				12	.50
(light pink)	Doz.	6.00	5.00	4.00				100	3.50
Rose Ash	Each	.05						100	.15
(rose)	Doz.	.50	.40	.30	.25	.20	.15	1000	.60
	100	2.20	2.00	1.50	1.00	.80	.60		
Rosemary	Each	.06	.05					100	.15
(lavender)	Doz.	.60	.50	.40	.30	.20	.15	1000	.60
Royal Lavender	Each	1.50	1.00						
(lavender)									
Ruffled Gold	Each	1.00	.75	.60	.50	.30	.20	12	.25
(yellow)	Doz.			6.00	5.00	3.00	2.00	100	1.50
Scarlet Wonder	Each	.05						100	.15
(red)	Doz.	.50	.40	.30	.20	.15		1000	.50
	100	3.00	2.50	2.00	1.20	.80	.50	qt.	2.00
Sheila	Each	.05						100	.15
(salmon pink)	Doz.	.50	.35	.30	.20	.15		1000	.50
	100	2.20	2.00	1.50	1.00	.70	.50	qt.	1.00
Souvenir	Each	.05						100	.15
(yellow)	Doz.	.50	.35	.30	.20	.15		1000	.50
	100	2.00	1.75	1.50	1.00	.70	.50	qt.	1.00
Sweet Rose	Each	.07	.06	.05				100	.30
(rose pink)	Doz.	.70	.60	.50	.40	.30	.20	1000	2.50
	100	5.00	4.00	3.00	2.50	2.00	1.00		
Thos. A. Edison	Each	7.50	6.00					Each	.75
(dark red)								12	7.50
Twilight	Each		.05					100	.15
(cream)	Doz.		.50	.40	.30			1000	.50
	100		3.00	2.50	2.00			qt.	1.00
Tycko Zang	Each	.08	.07	.06	.05			100	.15
(dark pink)	Doz.	.80	.70	.60	.50	.30	.20	1000	1.00
	100	5.50	4.50	4.00	3.00	2.00	1.00		
Veilchenblau	Each	.50	.35	.25				12	.30
(blue)	Doz.	5.00	3.50	2.50				100	2.00
Wodan	(Sold out)								
(blue)									



## 1929 WINNINGS, DES MOINES

SWEEPSTAKES for most points in special classes.

MEDAL for most points in basket section.

MEDAL for most first prizes throughout the show.

MEDAL for best seedling.

Entirely from field-grown planting-size bulbs in a very dry season.

The best place to learn what is going on in the Glad world is The GLADIOLUS REVIEW, a monthly magazine devoted exclusively to Glads. It is published by the American Gladiolus Society at Goshen, Indiana. Send your dues of \$2.00 to the secretary, Mr. Roscoe Huff.

A splendid magazine devoted to flowers and philosophy is The FLOWER GROWER, published by Madison Cooper, Calcium, New York.

## MORE RUTHLESS THAN EVER

Last season I thought I had about reached the limit in extravagance when I threw over the fence some five dollar bulbs. But this year I heaved over that same fence some bulbs that retail for several times that amount, and they traveled just about as far, maybe a little farther. And into the ditch went several bushels of bulbs and bulb-lets of several of the older varieties.

We have no room for any but the best. Why cumber the earth with inferior kinds? Give the better varieties a chance by making room for them. If one is inclined to hang on to an older variety because he has a large stock of it, or to an inferior variety with a high price attached, he is not giving the better Glads a fair chance. The price of progress is the scrapping of much material.

Of course, we should not come to any hasty conclusions. Popular tastes, likes and dislikes, are variable, and it takes time to determine the popular demand. As soon as the trend of popular favor is reasonably certain, we should not hesitate to act accordingly. To that extent this catalog is an effort to list among the older varieties only those of proved merit, and among the newer ones only those that have the greatest promise.

## HOW DO YOU PRONOUNCE IT?

The pronunciation of the word "Gladiolus" has been rather troublesome. The word is derived from the Latin word "gladius," on account of the resemblance of the leaves to small swords. In fact, it has sometimes been called the "Sword Lily". If we followed the Latin rule for pronouncing Latin words, the accent would be on the third syllable from the end. But common usage seems to have settled on the second syllable from the end for the accent, and this has been officially adopted by the American Gladiolus Society, with the same spelling for the plural.

But even this pronunciation is quite often confusing, and is quite likely to twist the tongue. Fortunately, we have a happy solution for our problem. One well-known seed company has invented and copy-righted the word "Gladflower" in an effort to get around the difficulty. But what better name could we find than the word "Glad?" The word itself is the essential part of the root of the Latin word "gladius" and is not that sound etymology? And, what is far more important, the English word "Glad" has a happy meaning in connection with the flower. Perched along the tall graceful stems, the Gladiolus florets seem to be turning their bright faces directly towards us, almost smiling, and certainly always cheerful. The big secret of their immense popularity is the bright message of cheerfulness they bring to all who are privileged to enjoy their beauty. The use of the word "Glads" is becoming universal, and rightly so.

## WE ALL CRAVE BEAUTY

In the past history of civilization beauty has been a luxury. The ancient Greeks created beautiful things, but their slaves made this possible by relieving them of the drudgery of common tasks. Up until recently the necessity of making a living has left very little time for the finer things of life. But there has always been the longing for such things in every human breast. When our mothers placed the pie-crust cover on the old-fashioned home-made pie, they did not punch the holes for the escaping steam in any haphazard manner, but in artistic little patterns, an added touch of beauty costing little in an age when both time and money were limited.

With the immense saving of both time and labor due to modern inventions, people are demanding more and more of the luxury of beauty. It is no longer enough that the innumerable articles of manufacture and commerce shall satisfy the bare requirements for which they were made. The added touch of beauty that costs but little more is vastly more than compensated for by the increase in enjoyment and aesthetic appreciation. In fact, artistic colors, correct lines, proper style and form,—in other words, beauty,—are becoming a necessary ingredient in nearly everything we use or enjoy.

## BUGS IN BUSINESS

In Nature's scheme of things the fertilizing of the flowers, and thereby their perpetuation, is brought about by means of the bees, bugs, and humming birds. The reward for their services is the nectar the flowers offer, although these creatures are not aware that they are performing any task when they transfer the pollen clinging to their bills, legs, or bodies. In reality, it is an exchange of the commodity, honey, for the service of transporting the pollen by the original air-ways service corporation.

But the flowers must put up their signs so that the bugs and birds can find them. As in any other business, they must put on an advertising campaign. One method is to send out a trail of perfume. The more common method is to paint themselves in colors that contrast sharply with their surroundings.

## EVOLUTION OF BEAUTY

Nature's purpose in creating colors in flowers is to attract. In order to attract it must be pleasing to the eye. The development in Nature of this purpose of color in the flowers is the evolution of color beauty to its present wonderful stage. Here are the various steps in this evolution: first, merely to draw attention; next, to attract; next, to be pleasing to the eye; and finally, to be beautiful. What does the future hold in store for us, with man taking a hand in this development?

Man takes up the work of creating beauty where Nature leaves off, by simply taking up the vehicles best suited to his purposes. Man has selected only a very few out of the innumerable species of flowers for further development. The ones selected must be susceptible of a wide range of improvement. The Gladiolus stands in the front rank of those with the greatest possibilities for further development. In Glads there is an extremely wide range of color possibilities, both in variety and in refinement. Colors are now being obtained that are as beautifully refined as those of an orchid, which is the acme of perfection for color beauty. Glads are also remarkable for the extreme ease with which they may be altered and improved.

## EXPRESSING BEAUTY

The presentation of color beauty is the only purpose for any enlargement of any flower beyond the mere stamens and pistils. Form, placement, and all other qualities of plant and flower, have only to do

with the presentation of this color beauty to the best advantage. Man can fashion by hand innumerable beautiful forms, but man cannot produce the beautifully clear living colors of the flowers. Consequently, beauty of form is only of minor importance in any discussion of flower beauty. We must not confuse the means with the end in view, which is beauty. These qualities are not ends in themselves.

Glad spikes should stand erect so that one can look directly into the faces of the flowers, to obtain the full effect of their beauty. Therefore, crooked stems are a fault. This means also that the stems should be stiff, slender and wiry, and stretchy, not short, thick and dumpy, nor flimsy.

The combined effect of several open florets is at its best when they all face one way, are reasonably well opened, spaced neither too closely together nor too scattering, and are placed with regularity along the stem.

The enjoyment of their beauty may be prolonged to a reasonable extent if the florets open up only a few at a time, say four to six, on a spike with twelve to twenty buds, and if they do not fade after they are cut, having good substance, and losing little in size and form and beauty of color. Too many buds will mean that the ones near the tip cannot maintain the quality of the first ones, and too many open at one time will mean cutting their enjoyment short.

Beauty of form of the individual florets enhances the beauty of color to a wonderful extent. This means that it should be well opened, but not too flat. The petals should be rounded and not angular, also reasonably broad. There should be harmony in both floret and spike, which means the proper proportion of length and width of the petal, and of the flower, as well as of the cluster of flowers. This means that neither petal nor flower nor cluster should be too round or too oblong. Only two open florets on a long spike is a fault, as would be several one above the other in single file. For the same reason, narrow petals are a fault, also angular florets. Harmony is just as essential as beauty of form as a background for a beautiful color. Size is immaterial. Giant florets and the small Prim florets are equally valuable in expressing beauty, provided harmony is maintained in all cases.

### SIZE

Size may be increased to a limited extent. We may have giant Glads without any detriment to beauty provided harmony is maintained in petal, floret, and flower cluster. The thickness and substance of the petal must increase in like proportion, or it will flop. The same is true of the stem, or it will droop. If these conditions are met, the giant Glad is a thing of gorgeous beauty.

### THE BEST GLADS

If an object is a thing of beauty, we are pretty generally agreed on that fact. It is also a matter of considerable importance to any one of us as to just what is the consensus of opinion of others in regard to a thing of beauty, because beauty is an ideal of a people rather than a matter of personal preference. This fact accounts for the persistent demand to know what is generally considered to be the best among Glads. It is a feeling somewhat akin to the desire to be in style. And besides, only a very few of us are ever in position to judge for ourselves from among the many varieties in existence. Therefore, a symposium on Glads would be a welcome source of information.

A symposium should be elastic enough to allow for a wide range of types and color classes. It should make provision for the comparative ages of the different varieties. And finally, it should be divided into the three sections: the commercial grower, the connoisseur, and the novice. A commercial grower is one who issues a print-



ed price list and advertises stock for sale. A connoisseur is the Glad Fan who grows many, knows more, tries all the new ones, supplies the bread and butter of the originator, and sells for fun rather than a living. Novices are all the rest of us.

The only alternative to a symposium of elastic form would be a general vote taken annually. If a new variety be very good, its gain in popular favor would be reflected in a periodic vote, and the reverse would be shown in the case of a highly touted poor variety. And both professional and amateur are on common ground in the presence of a superfine Glad. A yearly gain in popular esteem would be a big talking point in favor of a Glad.

Those Glads that are the winners at all the shows could easily be numbered on the fingers of two pairs of hands. In other words, the standard Glads that are consistent winners are few in number, and a new variety must be good indeed to find a place there.

### BEAUTY BY THE FOOT

So many points for the number of buds, so many points for the number open, so many more for the number of inches across the flower, so many points for a healthy increase, and so forth, but only fifteen out of the hundred for the color. Bring out your yardstick, and hunt up your arithmetic. You will need them. For you must deal out your beauty with the measuring stick.

We could fashion the form of a perfect spike in a foundry mold that would satisfy all these arbitrary points of the perfect Glad. And as to color, the coal-tar dyes could match every whim of the imagination.

No, we are on the wrong road. The vivid, living flower possesses the inherent right to be distinct, unique in itself, no two petals ever being identical, nor any two leaves, or florets, or colors, or stems, not even in the same variety, nor even on the same plant. The flower is an individual, almost a personality. That is what makes it beautiful.

### CUT YOUR GLADS

Glads are not adapted for landscape planting any more than orchids. Efforts to push this flower for this purpose are useless. The spikes as they bloom out always lean to one side more or less, giving the bed a scraggly appearance. And the wilted blossoms detract considerably. Glad spikes are not uniform in height, but are rather irregular in sending up their bloom.

But as a cut flower taken indoors they are supreme. Most varieties last for a week or more after they are cut, with little loss in quality of bloom or size of flower or clearness of color. Two or more fresh new florets open each morning until the long spike has used up all its supply of buds. Every one of all these blossoms is so faced and spaced on the tall, straight, stiff stem as to permit one to look directly into their bright, vivid faces. And this long, stiff stem is the very reason Glads are so easily handled, permitting a great variety of uses in both basket and vase. The Glad blossom's natural means of display is the very best possible, showing its beauty to the greatest possible advantage.

The great keeping qualities of Glads are one of the big reasons for their immense popularity. A dozen spikes in a vase will furnish a bouquet of beauty for a week or more, with little loss in color or size, and no dropping of wilted petals.

For florists' use spikes are often cut rather "tight", that is, with less than an inch of color showing in the first two or three buds, tied in bunches of twenty-five spikes, placed in water for a half hour or so, packed in banana crates or similar containers, and shipped long distances by express. Upon arrival they are usually placed in refrigerators for a day or so. When they are taken out into the warm air, they open up beautifully.

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You raise Glads, or buy them, in order to enjoy their beauty. Then why take out your enjoyment in snatches? For this is what you do when you leave them in the garden. Take them into your office, your kitchen, or work-shop, the church, the sick-room, wherever you, or your friends, spend much time. The very presence of the cheery Glads is helpful. Their bloom serves no useful purpose out there in the garden. It is a crop that has no value until it is gathered, at least for the average busy person.

For best results change the water daily, remove the wilted blossoms, cut off a thin slice slantwise from the lower end of the spike, and keep out of air currents. In cutting leave at least four or five leaves on the plant to develop the new bulb, if you care to save it.

### **GROWING SHOW SPIKES**

Glads are heavy feeders. Most varieties respond very readily to high feeding pressure for the production of high quality flowers. The very best ground for fine exhibition spikes I ever knew was an old cow corral that had been used for that purpose for many years. Cow or sheep manure seems to be very good. Pulverized sheep manure may be obtained at any seed store. A generous application at planting time in the bottom of the trench, with a covering of soil, is about the best fertilizer for the average garden. An application of stable manure in the fall, to be plowed under, is also very good. The more liberal you are with these applications the finer the flowers, provided you have plenty of water. It is important that the soil be kept moist, especially after the buds begin to show.

The following formula has been suggested as being good: nitrogen for the growth of the plant; phosphate for the development of the flower; and potash for the bulb and bulblet growth. These chemicals must be in a form that is instantly available, and should be applied at the appropriate time, the nitrogen in the trench at planting time, and the phosphate and potash raked in the surface of the soil, the one just before the buds appear, and the other after they are through blooming.

Do not crowd the plants, not more than three to the foot single-file; give plenty of cultivation, but not too deep; and keep the weeds away.

### **HARD ON THE BULB**

The forcing of the growth of plant and bloom spike is obtained at the expense of the bulb. Quite often the leaves turn brown and dead soon after blooming, and the bulbs are found to be brown and often quite bare of covering and small. The explanation for this is that the plant's strength has gone mostly to stem and flower. In most cases bulbs of this nature will not produce as fine a flower the following season.

### **BULBS FOR PLANTING**

In the production of bulbs of high quality for planting heavy fertilizers should not be used. In the heavy black soil of Southern Iowa I never use fertilizers of any kind. Ground that will produce good corn will produce fine bulbs and a heavy increase of bulblets. And the long periods of drouth seem to be a benefit rather than a hindrance. The bulbs have a healthier, more peppy appearance, where they have to rustle for their living, and are not pampered.

### **EASY TO GROW**

Another big reason for the great popularity of Glads is the fact that they are easy to grow. The little brown Glad bulb is practically certain to bloom, if you merely stick it in the ground out there in the middle of your garden, and keep the weeds off. The most aristocratic of all the garden flowers is as easy to grow as the humble vegetable or

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the lowly squash. All it requires is elbow room and breathing space, with just ordinary care. And because they are easy to grow they are also inexpensive. Prices will not prevent quantities of fine Glads being grown in every garden. High prices on certain varieties are on account of their scarcity.

### WHEN TO PLANT

You may plant as early in the spring as the ground may be worked properly, provided there is no danger of the ground freezing down to the bulb. A light frost will not injure the plant, but a freeze will kill the bulb. For a succession of bloom, or a long blooming season, you may plant at intervals of ten days or two weeks up to July, using the larger sizes of bulbs. If you use all sizes of bulbs, you may plant them all at the same time, and as early as possible. The larger sizes will bloom first, the smaller ones coming on later, with the bulblets last of all, in those varieties in which bulblets bloom. Plant the early varieties first, and the late ones last of all. Following these suggestions you may have Glads from Independence Day to frost.

### GLADS DREAD TREE-ROOTS

Glads should be planted out in the open away from things. They like plenty of elbow room, and the direct sunlight should reach them for as much of the day as possible. Their desert ancestry, and the fact that they want their bright colors to carry as far as possible, account for their feeling of suffocation when they are crowded too closely to other things. They specially dislike the roots of trees that sap the ground, and are likely to refuse to bloom under these conditions. A good rule to remember is that the roots of trees extend in all directions from the trunk a distance about equal to the height of the tree, and to plant accordingly.

Do not plant Glads in the front yard where trees and bushes abound, but plant them out in the vegetable garden in the sunniest place there. There are few Glad varieties fit for landscape purposes, and there are other plants better suited for the front yard. Plant your Glads to gather the spikes as you gather your tomatoes.

### HOW TO PLANT

Plant the bulbs single-file about three inches apart in narrow trenches at least six inches deep, if your object is the production of flowers. The larger sizes should be placed upright, or the shoots may come through the ground at an angle. The deep planting tends to keep the heavy bloom spike from falling over, and planting single-file allows for cultivation and weed control close up to the plant. The distance between the rows depends on your means of cultivation, but should be at least twenty inches.

For the production of bulbs, the smaller sizes, usually referred to as planting sizes, are dropped single-file at the rate of about five to the foot about three inches deep. The bulblets are sprinkled in narrow trenches at the same depth, and rather thickly, depending on the variety. The bulblets of some varieties germinate more readily than others, and some kinds make a larger growth. The common practice is to grow between twenty-five and a hundred to the foot.

Soils differ greatly, but for commercial planting a safe rule would be to plant as shallow as the character of the soil will permit, being sure that the bulbs are deep enough to obtain whatever moisture there is all through the growing season. There is no advantage in the deeper planting, while shallow planting is more economical.

### THE DUST MULCH

The surface of the ground to a depth of about an inch should be kept loose at all times. This dust covering in many soils tends to



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prevent the escape of moisture from below. Some soils become hard, and even cracked, if the evaporation is too rapid, a result the dust mulch will avoid.

If the cultivation is too deep, there is danger of destroying the fine net-work of roots which the plant sends out at a certain stage in its growth. These are the feeder roots, and are rather extensive. If they are destroyed there is a severe check to the plant's growth.

### **STEALING A MARCH ON THE WEEDS**

One of the chief objects in cultivating is to destroy the weeds. Each time the ground is gone over a crop of weeds is harvested, and this is accomplished with the least effort before the weeds have attained any size. If the ground has been plowed the previous fall, one crop of weeds is killed with the disc in getting the seed bed ready. A week or so later the second crop is destroyed in the planting operations. Glads, especially the bulblets, are slower in coming up than the weeds. This fact means to us the saving of an expensive hand weeding, which is no inconsiderable item in a fourteen-acre field of Glads. This is especially true in the case of the bulblet rows. We go over the row itself with a garden mulcher just as the Glad shoots are beginning to come to the surface of the ground and before they have broken through. This gets the weeds without breaking off the Glads. The garden mulcher resembles a lawn-mower, having a horizontal blade that passes just beneath the surface, and a large revolving cylinder, like the lawn-mower blades, that stirs up the soil crust thus loosened, and separates the weed roots from the soil. The bulblets of some varieties are very slow in germinating, and in these cases a second crop of weeds may be destroyed without doing any injury to the Glads.

### **YOUNG BULBS**

Bulbs under an inch in diameter are the usual crop from a planting of bulblets. These are called planting sizes, and it is from a planting of these that the greatest increase of bulblets is obtained. It is also from these that the first crop of first size bulbs is harvested. Although the bulb renews itself from year to year, and will produce a spike of flowers each time, yet it is found that this first crop of first size bulbs will produce the finest flowers of the bulb's entire career. If you wish to obtain the very finest spikes possible, insist on securing young bulbs.

### **DO GLADS RUN OUT?**

That question is frequently asked. Most certainly they do not. A variety multiplies rather slowly by division of the bulb, and very rapidly through the bulblet increase. But it is a bud growth in either case, and buds remain true to the original stem, in this case the mother bulb.

This mistaken notion is easily explained. When you plant a mixture of many kinds year after year, with no additions thereto, you will find in the course of time that your Glads have become nearly all of the same color. This is due to the fact that some varieties are much stronger growers than others, increasing at a faster rate, with the result that the weaker growers have become an almost negligible part of your stock of bulbs which you have kept down to its original size through gifts to friends and in other ways.

This difficulty may be avoided if you will keep your varieties separately labeled. And besides, it is lots more fun. And at blooming time you will know what to expect from each plant, and what is keener than the joy of meeting old familiar friends?

### **DESERT ANCESTRY**

The fine Glad varieties that are commonly listed in catalogs were all obtained as the result of the crossing and recrossing of only about

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a dozen of the hundred or more wild species of Glads of South Africa. These few species, however, were all vigorous growers, and covered a wide range of colors. But the extent of improvement in clearness of color, size of flower and plant, and diversity of hues, has been truly marvelous.

These native species are accustomed to a semi-desert climate, and know how to resist heat and drouth. The bulbs and bulblets have to lie dormant in dry earth during the long rainless season, and with the coming of rain must make quick growth of plant and flower in the comparatively brief time left for this purpose. This is the reason Glads are so well adapted to the growing conditions of Europe and America, being almost unique in that they produce a gorgeous summer flower from merely a spring planting.

The wild Glads are no longer used very extensively by the hybridizers in their efforts towards improvement. The finest and strongest of existing varieties are the ones that are mated. As in other plants, as well as in domestic animals, the line of progress lies through the selection and the mating of the best.

### GLADS A SUMMER FLOWER

Their desert origin explains their ability to do so well in the most trying time of the year, the heat and drouth of July and August. The Glads as summer flowers reign supreme. The summer gap in the flower season is well filled, when the Rose, Carnation, and Sweet Pea growers are off crop. The Glad in its season does not encroach on the rights of its compeers, because it has none.

### HANDLING BULBLETS

Dry conditions in its wild state during the dormant period also account for the Glad bulblet's hard shell. This shell preserves its moisture and life. Their tendency is to lie dormant for quite an extended period, some varieties not being willing to sprout until the second year. If the humidity is kept rather high during storage, and they are not allowed ever to become dried out too much, there will be a greater percentage of germination. Do not store near a furnace in the basement, nor where the air is likely to become deficient in moisture. Tight paper bags make good containers for storage. Never store bulblets exposed to the air.

For the more expensive varieties, removing the shell just before planting is a great aid to sprouting, in most cases nearly perfect germination being obtained. It is not necessary to remove the entire shell, a sliver down one side of the bulblet being sufficient. But they must be planted immediately. Soaking the bulblets for a few days before planting also helps considerably. Some varieties are much harder to sprout, and these should be kept in water for a much longer time. Good results are also obtained if they are mixed with sawdust, and kept moist continuously until they begin to show roots and sprouts. Plant the entire lot as soon as the first ones start, as these shoots are easily broken in handling. The others are in the proper mood, and will come along after they are in the ground.

### BOTANY OF GLADS

The *Gladiolus* belongs to the *Iris* family, which contains more than thirty genera, including the *Iris*, *Crocus*, *Ixia*, *Freesia*, and *Watsonia*. In the genus *Gladiolus* there are about one hundred and fifty species, with an extremely wide range of variation in the bulbs, the size and form of plant, habits of growth, and the colors.

### THE FIRST HYBRIDS

There are fifteen species of *Gladiolus* in southern Europe, Asia Minor, and Persia, but only a few of these have been cultivated. The

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French and Italian corn flags, of a purple color, were commonly found in the grain fields of these two countries, sometimes in their meadows. And they were also grown in English gardens as early as the sixteenth century. But no effort was made to improve them. They were not held in any great esteem, and were used only because they bloomed at a season when other flowers were scarce.

It was when the South African species from the Cape of Good Hope were brought to Europe that the first impetus was given to *Gladiolus* improvement. The species "blandus," a white tinged red, and "cardinalis," a bright scarlet, and "floribundus", a pinkish white, were among the first ones introduced, and they were brought to Europe during the latter decade of the eighteenth century. Glads being easy to cross-fertilize, soon a number of new forms began to appear. But the first important hybrid was *Gladiolus* "Colvillei," raised in 1823 at Colville's Nurseries, Chelsea, England. It was a seedling of the species "tristis," a yellowish white flushed purple, fertilized by pollen from "cardinalis." The flower was a bright scarlet with a white blotch. During the next twenty years a number of hybrids were obtained, but the real starting point of the modern garden *Gladiolus* came with the introduction in 1841 by Louis van Houtte of the *Gladiolus* "grandavensis," with several varieties, the most famous being *Brenchleyensis*, a bright red with a yellow blotch. This strain created quite an interest in the *Gladiolus*, and from this time on the plant steadily grew in popular favor. Following van Houtte there were many breeders in England, France, and Germany, the most famous being Kelway, Lemoine, and Leichtlin. Leichtlin's seedlings, later called the Childsii strain, were brought to America, and became the foundation stock of most of the fine varieties introduced by American originators.

## USING THE COLOR CHARTS

As attempts at conveying the real beauty of a flower, photographs and color plates are disappointing and misleading. The flower must be seen to be appreciated. Hence the very great value of the flower shows in spreading the gospel of good flowers.

The Ridgway charts of eleven hundred standard colors is the best means of conveying the correct color impressions. These are scientifically arranged, so that the proper color for any particular flower can be ascertained readily. I use a square of white paper with a rectangular opening cut to the size of the color plates, so that adjacent plates are removed from the range of vision in comparing any particular plate with a flower petal. A piece of the flower petal is held against the square of white paper close to the edge of the rectangular opening, and therefore adjacent to the color plate which fills the opening. The various color plates can be quickly compared in this manner to ascertain the one most nearly conveying the correct color impression of the flower.

Though a color plate has been decided upon as most nearly representing the flower, yet it seems to lack the life and warmth of the living flower itself. The terms used in this catalog to describe the colors are merely for purposes of identification, the Ridgway names for more exact descriptions, and the common terms for those who do not have access to the Ridgway charts. Only the main color effect of the flower petal and of the blotch or throat markings is described. The minor variations are ignored.

From a perusal of these eleven hundred color plates it is found that the range of colors in Glads, though seemingly very large, is in reality very restricted so far. Decided breaks appear now and then, as new colors are found in Glads, but the future holds in store almost unlimited possibilities for extension and improvement in color.



### SPORTS

Bulblets are buds sprung from the mother bulb, and like all buds they practically always continue the same kind of growth as in the plant from which they spring. But once in some tens of thousands of buds there is what is called a mutation, some prominent characteristic undergoing a complete change. Of interest in Glads, of course, is the color change. Not all changes become definitely fixed, but when they do they constitute a new variety. For example, Dr. Elkins is a true sport of Mrs. Frank Pendleton, and Marmora is a true sport of Emile Aubrun. All sports closely resemble the parent variety in some one characteristic, and therefore can easily be distinguished from rogues.

### DIFFERENT STRAINS

Varieties differ in their ability to adapt themselves to different climates. Sometimes a certain variety likes a particular locality so well that it develops almost into a different thing, becoming a distinct strain. Compare bulbs that are grown in different climates. Sometimes a variety will do well the first season, but poorly the following seasons, with the reverse quite often true. Consistent performance for your locality of bulbs grown in a certain climate means that you have found the proper strains for your purpose. By all means, do not condemn a variety on the first trial. Also, it might be well to have a grain of salt handy when you are reading the glowing accounts of some Glad in these catalogs.

### PRIMS

The species "primulinus" was discovered in the Usagara Mountains in Africa, near Victoria Falls, in 1887. It is a clear, uniform yellow, without any tendency towards markings. It has been of considerable influence in Glad development. It not only has added much in the way of pure yellow colors and blendings of yellows, but it has also lent much improvement in form and grace, and especially in the length and stretch of the spike. Most of these primulinus crosses show a pronounced tendency towards slender, graceful stems and a somewhat hooded floret. Though the flower is rather small, yet it is placed on the stem with a freedom and poise, like so many beautiful butterflies.

### WHEN TO DIG

Glad bulbs do not have to ripen. In fact, it is better to dig them while the tops are green and still growing, as the bulbs have a cleaner, more healthy appearance, and have more pep, than those that are left in the ground until the stems turn brown and dead. It is a good plan to dig them just as soon as you notice the leaves beginning to turn brown. Bulbs that are dug in early September should keep well until planting time next spring if they are not allowed to become warm or damp during storage. My commercial plantings are all dug in October and early November here in Iowa, all of it growing until frost kills the tops. As long as the plant is green, the bulb is growing and the bulblets are setting on. And these bulblets from stock dug green give a better sprout next spring.

### DIGGING

Cut the stems off with a sharp pruning shears close to the bulbs as soon as they are lifted from the ground. Place them in a dry, airy place in shallow trays to dry and cure for two or three weeks. Do not expose to the sun, and keep away from frost. For small lots paper bags are sufficient.

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If the ground is wet at digging time, and mud is clinging to the bulbs, a few turns in a barrel churn about two-thirds full of water will dissolve the dirt. Then dump the churn in a tray with a screen wire bottom, and rinse by pouring water over them. Do not use a hose, as the pressure will scalp the bulbs. Clean bulbs are a delight.

### STORING

As soon as they are cured, remove the dried-up old bulb, the roots and dirt, and separate the bulblets, but do not remove the husk, because it serves as a protection during storage. This should be done within three or four weeks after digging for the sake of both the bulb and the bulblets. The bulblets must not be left exposed to the dry air during storage. And the old bulb clings too tightly to the new bulb if they are left to dry too long. Place in shallow trays with screen wire bottoms about four inches deep, in a dry, airy, frost-proof place for the winter. Do not keep in a warm room, as they might start too soon for planting. For small amounts paper bags are handy, as they are easily labeled, tied or pinned shut, and kept on shelves, under the stairway, or in the basement. In handling bulbs be careful not to bruise or scrape them.

### DISEASES

There are several diseases that attack Glads, all of a similar nature. They are a fungus growth, and cause the bulb to rot away, beginning with dark-colored spots on the surface, and reducing it to a mummy by spring. These diseases do not spread to healthy bulbs during storage. The bulbs become affected out in the ground during the growing season by means of spores that form on the plants. These diseases cannot be eradicated entirely by destroying all affected bulbs, as they remain in the soil where diseased bulbs have grown, and even on bulbs or crates that have come in contact with affected bulbs. The only known effective remedy is to destroy all diseased bulbs, treat the balance of unaffected bulbs with some chemical, such as corrosive sublimate, and plant in new ground.

### HYBRIDIZING

Owing to the mixed-up ancestry of every garden variety of Glads, no two Glads from seed are ever alike, not even from the same pod. But the seedlings in general will somewhat resemble their parents. As in other lines of breeding, one is more likely to obtain a superior seedling by mating superior varieties.

As to perfection, there is no such thing. There will never be a variety, no matter how good it may be, that cannot be improved upon. There are endless possibilities for improvement, especially in form and color.

Glads cross-fertilize very easily, and it is entirely within the realm of the possible for any back-yard amateur to originate a superior variety. The mechanical part is simple. The spikes of the pollen parent should be cut and taken indoors the day before, to avoid the bees and the wind that destroy the pollen. After about ten o'clock the pollen may be applied by brushing the stamens across the pistil of the seed parent. Be sure the pollen is fresh. A record of the crosses made may be kept for comparison of results obtained. The little seedlings are rather delicate, and should be protected from direct sunlight by lath frames.

### 1928 VOTE ON FAVORITES

On the little slip for the annual notice of dues for membership in the American Gladiolus Society, sent out late in the year 1928 by the secretary, a place was provided for a list of ten varieties to be named

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by the member as his "favorite" ten for 1928. There were about 600 voting, and over 700 varieties named. Of these there were 642 varieties that received less than 20 votes each. We all have our favorites and pets. Nevertheless, there are only a comparatively few on which the bulk of the votes are found, there being over 3300 votes on the first fifty varieties, out of 5691 for 710 varieties. Newer varieties, of course, have a small number of votes, due to their not being generally known. But as soon as they do become generally known they will gradually replace the ones near the head of the list, provided they are good.

Mr. W. H. Phipps and Mrs. Leon Douglas tied for first place, with the following in the order in which they are named: Dr. F. E. Bennett, Purple Glory, Minuet, Mrs. Dr. Norton, Pfitzer's Triumph, Mrs. F. C. Peters, Golden Measure, Giant Nymph, Mrs. Frank Pendleton, Golden Dream, Longfellow, Los Angeles, Richard Diener, Gloriana, Evelyn Kirtland, Catherine Coleman, Crimson Glow, B. L. Smith, Jenny Lind, Marmora, Scarlet Wonder, Fern Kyle, Rose Ash, Alice Tiplady, Joerg's White, Marie Kunderd, Albania, Anna Eberius, Capt. Boynton, Dr. Nelson Shook, E. J. Shaylor, Souvenir, Mrs. F. C. Hornberger, Rose Mist, Break O' Day, Carmen Sylva, Orange Queen, Mrs. Van Konyenburg, Tycko Zang, Rita Beck, Marshall Foch, Heavenly Blue.

## HOW SHOCKING

Sometimes bulbs will send up very little or no growth above the ground, and at digging time you will find only small knobby bulbs formed on the top of the old bulb. This is perhaps due to some shock which the old bulb has received before planting, such as being kept for a day or so in a refrigerator to check the signs of sprouting in the spring, or the too rapid curing of the bulbs after digging in the fall by exposure to the hot sun or other sources of heat. A freeze that is just short of killing the bulb is a serious shock. Slow curing methods result in better bulbs. Poor results are sometimes obtained when bulbs are showing long sprouts at planting time.

## BEST 25

The following were the best 25 Glads in my garden this year: Mr. W. H. Phipps, Dr. F. E. Bennett, Coryphee, Golden Dream, Mammoth White, Wodan, Jane Addams, Veilchenblau, Minuet, Pfitzer's Triumph, Paul Pfitzer, Bertie Snow, Marmora, Purple Glory, Mrs. Leon Douglas, Dr. Nelson Shook, Thos. A. Edison, Albatros, Sweet Rose, Red Glory, Anna Eberius, Catherine Coleman, Mrs. F. C. Peters, Orange Wonder, and Crinkles.

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*Morrison Ptg. Co., Creston, Iowa*

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